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BOISE, MAY 1938 EXTENSION BULLETIN NO. 108

UNIVERSITY OF IDAHO
COLLEGE OF AGRICULTURE
EXTENSION DIVISION

E. J. IDDINGS
Director

FOURTH CLOTHING BULLETIN

(REVISED)

By

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Extension Specialist in Clothing

UNIVERSITY OF ARIZONA
LIBRARY

COOPERATIVE EXTENSION SERVICE IN AGRICULTURE AND HOME ECONOMICS OF THE STATE OF IDAHO, UNIVERSITY OF IDAHO, COLLEGE OF AGRICULTURE, AND UNITED STATES DEPARTMENT OF AGRICULTURE COOPERATING

BOYS' AND GIRLS' CLUBS

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Requirements for Fourth Year Clothing Club Members

1. Prepare a clothing budget and keep a clothing account for the year.
2. Make one of the following outfits:
   a. Wool dress or suit and two articles of underwear to wear with it.
   b. Informal party dress and two articles of underwear to wear with it.
3. Darn a woolen garment.
4. Make a child's garment (suit or dress for child two to six years of age).
5. Score each article made.
6. Keep a record of your work, and hand in your record book.
7. Exhibit at community, county, or district fair the following articles:
   a. Clothing budget and account.
   b. Wool dress outfit, or informal party dress, including underwear and accessories.
   c. Woolen darn.
   d. Child's garment.

Fourth Clothing Bulletin

by

Vivian Minyard

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Problem I

Clothing Plans and Accounts

STUDY the clothing account you kept in your Third Year Project. Did you spend too much on any certain garments? Did you buy any so-called bargains which turned out to be extravagances? For example, you may have seen a silk dress that was marked down, and thought it too good a chance to pass by. Yet if you needed a school or sport dress, the silk dress was expensive, no matter how low the price, because it did not fill the need.

After having kept a clothing account for a year you should have learned to plan your wardrobe so that it will be becoming, healthful, practical, and economical. Your problem is to make a clothing budget, or plan for spending clothing money, for one year. This budget will consist of a list of the various articles of clothing you will need during the year ahead.

Your first step is to list the clothing you have on hand. Use the folder provided for this purpose. Refer to *Third Clothing Bulletin,* Problem I.

Now you are ready to plan the budget for the new year. List in the folder each garment you expect to buy, the number of them, estimated cost, and check whether they will be bought ready-made or made at home. During the year as a garment is bought, list the date and the actual cost. This makes it possible to check at the end of the year to see how accurately you planned the budget. The following example may be used as a guide:

Revised May, 1938, from material originally prepared by Miss Marjorie Eastman, former Extension Specialist in Clothing.

BUDGET

Garment	Number	To be bought ready-made	To be made at home	Estimated cost	Account	
					Date bought	Actual cost
School dresses	2	X	X	3.00	Jan.	1-1.25
					Mar.	1-1.60
						2.85
Dress shoes	2	X		8.00	Feb.	1-5.00
					May	1-3.00
						8.00

After making the budget and keeping the account you will realize that your clothing costs more during a year than you had thought. You should be ready now to assume some responsibility in helping plan clothing needs for other members in your family.

Keep these points in mind when planning and buying clothing:

1. Consider what you have on hand; make the best possible use of this before buying any new clothing.
2. Study materials so that you will know which are likely to wear well and which are suited to different uses.
3. Buy only what you need.
4. Build your wardrobe around one foundation color.
5. Avoid fads and extreme styles and colors.
6. Be sure that both ready- and home-made garments are becoming, suitable, wellfitted, and comfortable.

If you are able to make good-looking, well-fitted clothing for yourself, and to do some of the family sewing, you can help stretch the clothing allowance considerably.

Problem II

A Complete Costume
Wool Dress or Suit
or
Informal Party Dress

I. Wool Dress or Suit

If you did not make a wool dress in your third year project, it will be a good choice for your project this year as you should have experience in working with woolen fabrics.

1. Design and Color

Your wool dress should be simple and tailored. It may be either one or two-piece. You can plan accessories to wear with the simple woolen dress to change it frequently. You will enjoy wearing a plainer style, it will be easier to make, and it will be more becoming.

Choose a color which will be becoming to you. Dark tones or neutral colors are usually good choices for the dress. The dress can be brightened by using colorful accessories with it.

2. Materials

Wool crepe, serge, tweed, wool poplin, broadcloth, etc. are good choices of materials for your wool dress. Mixtures of wool and cotton or wool and rayon may be used if preferred. These mixtures, however, wrinkle more easily and appear shabby before all-woolen fabrics do. It is advisable to remember that firmly woven fabrics are more durable than loosely woven ones. One should avoid those having long, floating threads as they snag easily.

If it is impossible to get new material and you have an old wool dress, suit, or other article which is suitable for making over into a dress for yourself, it would be good experience for you to remodel it.

Test for cotton in woolen material. Sometimes a woolen material is part cotton. This makes a heavy, durable material, but it is not as warm as the all-wool fabric, and does not keep its shape or hold pleats as well. You may wish to use a cotton-and-wool material, but you should not have to pay as

much as for all wool. Put one-half teaspoon of lye in one-half cup of water. Drop a sample of the woolen material in this and boil for 5 to 10 minutes. The wool will dissolve, so if any threads of the cloth are left you will know they are cotton.

Preparing woolen material. Woolen materials will spot easily if they are not sponged and pressed before they are made up. The material you buy may already have been sponged. If not, you can do this yourself by rolling your material up in a wet sheet and leaving it over night so it is dampened evenly all the way through. Then press it carefully on the wrong side, taking care not to have the iron too hot.

3. Making the Dress

(a) Select your pattern and then buy material best suited to that style. Look on your pattern to see how much material is needed. Sometimes it is good economy to buy a certain width of material if it is available.

(b) Studying the pattern before using it will save time in the long run. You will find marks which tell you about seam and hem allowances, placing the pattern the right way of the material, and placing it so that you save the most material.

(c) Check the pattern carefully for size. Make any necessary alterations, following directions given in the *Second Clothing Bulletin,* Problem IV.

(d) Straighten the material and pin on the pattern carefully.

(e) Cut with long, even strokes so that the edge will not be jagged.

(f) Cut notches *out* from the pattern rather than *in.*

(g) Wool is very elastic so pin the seams before basting them, placing pins at right angles to the edge. Baste with the more bias edge toward you. This will help to hold the two edges even, and one will not be stretched beyond the other when you get to the end of the seam.

It is a good idea to put a line of running stitches around the neck line, otherwise it may be stretched out of shape by the time you are ready to put on the collar.

(h) Try on for fitting, and make any necessary changes.

(i) Stitch the seams, using silk thread a shade darker than your material.

(j) Press each seam as it is stitched if you want the dress to have a neat, tailored appearance when it is completed.

(k) When the dress is finished, remove bastings, tie all threads, and give a final pressing.

4. Pressing

A woolen press cloth should be used for pressing woolen garments. One easily can be made. Use a piece of heavy muslin, or duck, approximately 20 inches long and 15 inches wide, and a piece of woolen material slightly smaller. Old woolen material can be used but it should not have any seams.

Stitch the piece of woolen material down on the heavy muslin. The edges of both materials may be pinked or notched to prevent fraying. It is not advisable to turn the edges of the woolen material under as it will then leave marks on the garment being pressed.

Woolen garments may be pressed by placing the woolen side of the press cloth to the right side of the garment. Dampen the cotton side of the press cloth. The cotton will not scorch as readily as will the wool, and the wool distributes and holds the moisture better than cotton, thus creating more steam which in turn gives a soft finish to the pressed surface. *Do not iron,* but press lightly. After you have steamed the garment well, press lightly with a dry cotton cloth over the garment. Do not press until the garment is completely dry as it will cause it to have a shiny, ironed appearance rather than the soft finish desired. Place the garment on a hanger and do not wear it until it is completely dry.

Before pressing the seams in a dress of heavy woolen material, insert strips of paper between the seams and the dress. This will prevent imprints of the edges of the seams on the right side of the dress. It is also advisable to insert strips of heavy wrapping paper up into pleats while pressing.

5. Seams

Plain seams are commonly used. They should be pressed flat and finished on the wrong side by pinking, overcasting, self-stitching, or binding the edges (Figs. 1 and 2).

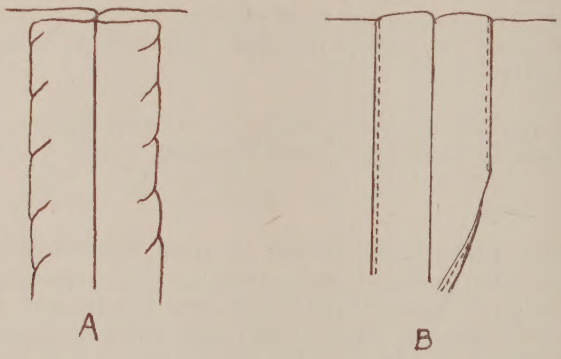


Fig. 1.—Plain seam. A—Edges overcast. B—Edges self-stitched.

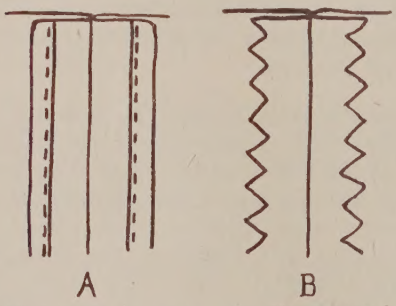


Fig. 2.—Plain seam. A—Edges bound. B—Edges pinked (notched).

When edges are pinked the seams should be wide enough so that the width between the seam and the inner edge of the notch will be at least three-eighths inch wide. Narrower seams may fray out if the material is not firmly woven. Silk binding tape should be used when binding seams on woolen materials. The armseye seam should be bound, even though the others are not, because it will be more comfortable and will wear better.

6. Finishes

Directions are given here for finishes which are often used on wool dresses to give them a tailored appearance.

(a) Bound Buttonholes

1. Decide upon the correct location of the buttonhole, and mark on the garment with a line of small basting stitches the length you wish the finished buttonhole to be. This line should be from one-eighth to one-fourth inch longer than the width of the button. If several buttonholes are to be made, all of them should be marked before starting to make any.

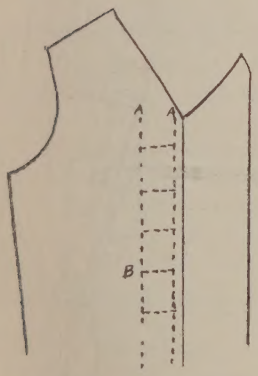


Fig. 3.—A—Parallel lines mark length of buttonholes. B—Crosswise lines mark location of buttonholes.

Baste a line parallel to the edge of the garment as far back from the edge as the button will be. Place another parallel line to mark the inside ends of the buttonholes (Fig. 3-A). Place crosswise lines between the parallel lines to mark the location of each button hole (Fig. 3-B).

When buttonholes are used as a front opening, they should begin at the center front line and extend toward the side the distance necessary for the correct length of the buttonhole. This is necessary so that the buttons will be in the center front.

2. Cut a piece of the material you are to use for the binding (a straight piece unless you wish the effect of bias grain), about four times the width of the finished buttonhole and one and one-half inches longer.

3. Crease, or mark with a basting, the center line of the binding strip and place this center line on the line marked for the buttonhole, right sides together, with the same amount of material extending beyond each end. Baste in place (Fig. 4-B).

4. Baste a line three-sixteenths inch from the center line on each side, and straight across the ends of the basting, forming a rectangle.

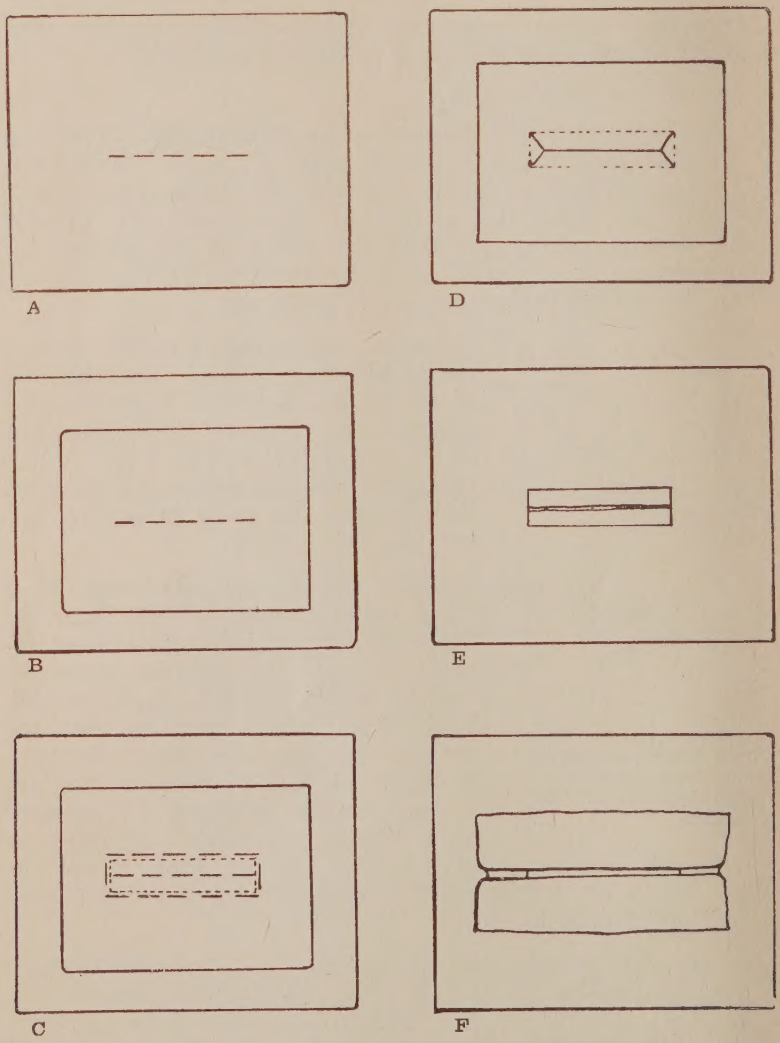


Fig. 4.—Bound buttonholes. A—Marking the position; B—Basting the binding material in position; C—Basting and stitching; D—Cutting; E—Binding turned through slash and creased in place (right side); F—Binding material folded in inverted pleats (wrong side).

Stitch on the line thus basted, starting along one side, turning square corners, and overlapping the first stitches about one-half inch (Fig. 4-C). In this way there will be no break in the stitching at the corners. Even lines of stitching and good square corners are essential for a trim, neat buttonhole.

5. Remove bastings; cut along the center line, starting one-quarter inch from one end and cutting to within one-quarter inch of the other end, then cutting diagonally into the corners. Be careful not to cut the stitches, but be sure to cut clear up to the stitches or the corners will be puckered (Fig. 4-D).

6. Turn the binding through the slash to the wrong side. First pull it into place at the ends so that the corners are square, then crease on the line of stitching at each end so that none of the binding materials show on the right side. Fold the binding in place so that the two edges just meet in the center of the opening, covering the raw edges of the slash (Fig. 4-E). The material extending past the ends of the opening on the wrong side forms an inverted pleat at each end. Catch-stitch the edges of the buttonhole together on the right side to hold it in place securely. Press well. Careful pressing as you go along helps to make a good-looking buttonhole.

7. *Finishing.* On wool material, stitch along each side of the binding on the right side exactly in the groove. Turn back at ends on wrong side and stitch across small triangular extensions, thus fastening them securely to the inverted pleats at each end. Overcast raw edges.

When a facing is to be used, baste it in place on the wrong side of the buttonhole. Slash the facing on the line of the buttonhole, turn in the edges and hem them down by hand.

(b) *Bound Pocket*

1. The bound pocket is made by the same method used for the bound buttonhole, using for the binding a piece large enough to form the pocket when it is turned through to the wrong side.

2. Determine the position and length of pocket opening, and mark the line with a basting thread, as in making the buttonhole.

3. Cut a piece of material for the pocket one and one-half inches wider than the pocket line and about nine inches long. This is easier to apply if cut on the straight, but bias may be used if that effect is desired.

4. Crease the center line across the pocket piece; crease a line about three-eighths of an inch below this, and place the second crease to the pocket line on the dress. Baste in place.

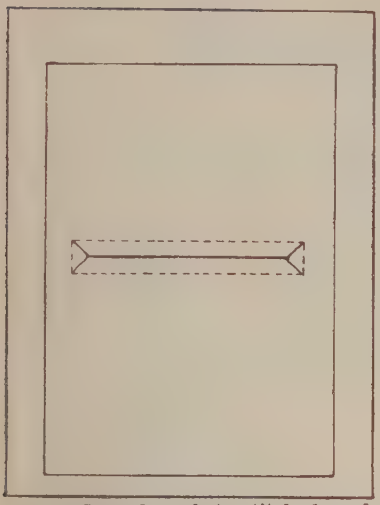
5. Baste and stitch in a rectangle around the center line, as in making the buttonhole (Fig. 5-A). The size depends on material, and placing of pocket. A pocket opening two and three-fourths inches long and three-fourths inch wide, finished, is a good size for a wool dress. For this size, stitch three-eighths inch each side of center line and straight across ends. Start stitching along one side, turn square corners, and overlap the first stitches about one-half inch.

6. Remove bastings, cut down center line and diagonally into each corner (Fig. 5-A).

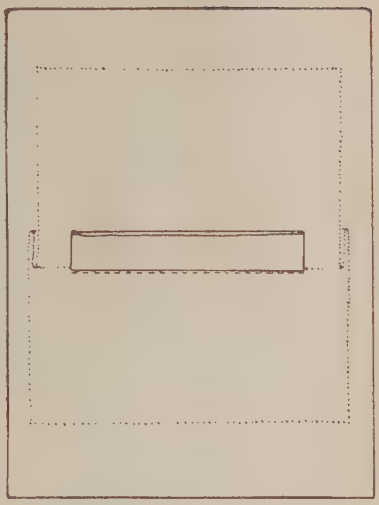
7. Turn the pocket material through to the wrong side, pull it into place at the ends until the corners are square, and crease on the stitching at the ends so that none of the binding material shows on the right side. Then fold the binding carefully over the raw edges, the edges of the binding meeting in the center of the slash (Fig. 4-E). Fold the inverted pleats in place at each end of the pocket on the wrong side; baste, and press the pocket.

8. Stitch on the right side along each side of the pocket in the groove of the garment and as close as possible to the binding (Fig. 5-B). (Dotted lines in Fig. 5-B show material on wrong side as it is folded in place before the stitching is done).

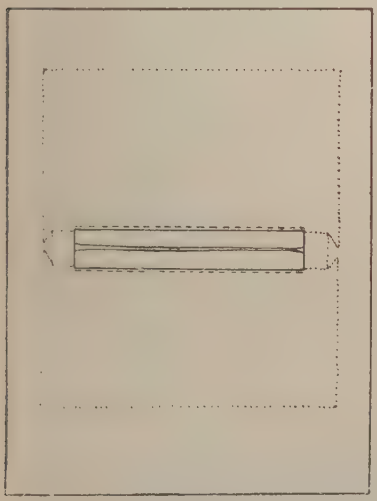
9. Bring the upper piece of material down in place to form the pocket on the wrong side. Stitch the pocket together, keeping the stitching close to the binding



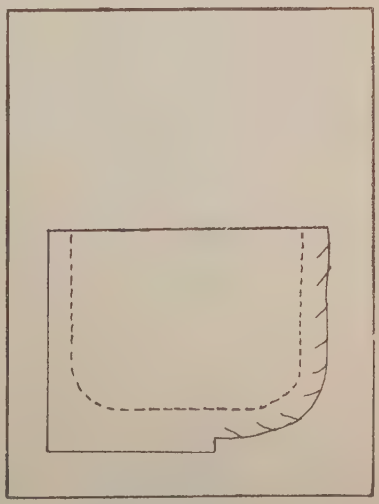
A — Bound pocket, stitched and slashed.



C — Lap pocket, lap creased in place, stitched in groove (dotted lines show material on wrong side).



B — Bound pocket, creased and stitched in place (dotted lines show wrong side).



D — Bound pocket, wrong side, showing stitching, trimming, and overcasting of edges.

Fig. 5.—Set-in pockets.

at the top and catching in the little triangular piece at each end of the pocket to keep it securely in place. Round the stitching at the corners. Trim and overcast the edges (Fig. 5-D).

10. Press carefully, placing a piece of cloth between pocket and garment to prevent outline of pocket showing on right side.

11. If bias piece is used, it is cut only as large as necessary to bind the pocket, one and one-half inches wider than the pocket line, and about three inches long. This is applied in the same manner as the bound buttonhole and finished by stitching in the groove on the right side. A straight piece about eight inches long is then stitched to this binding on the wrong side to form the pocket.

(c) *Lap Pocket*

1. This is made on the same principle as the bound pocket, but the lower binding is brought up to fill the whole space of the rectangle instead of having a binding on both upper and lower sides. The upper piece drops straight down to form the back of the pocket.

2. For a pocket opening three-fourths inch wide and two and three-fourths inches long when finished, the pocket piece is cut about nine inches long and one and one-half inches wider than the pocket line, or four and one-fourth inches.

3. It is basted to the pocket line on a line three-eighths inch above the center crease. The stitching is the same as in B-5, and cutting as in B-6.

4. When the material is turned through to the wrong side, the ends are first creased in place, then the lower binding is brought up to fill the whole rectangle. It is creased evenly in place, basted, pressed, and stitched on the right side of the groove (Fig. 5-C). (Dotted lines show material creased in place on the wrong side.)

5. The upper piece is then brought down in place and the pocket stitched as described in B-9.

(d) *Arrowheads*

Arrowheads are used as a decoration and finish at the ends of set-in pockets, and of seams which end in

a conspicuous place. Mark a triangle with a pencil or small basting stitches at the place desired. A good proportion is obtained by making the height greater than the base by about one-fifth of the lengh of the base.

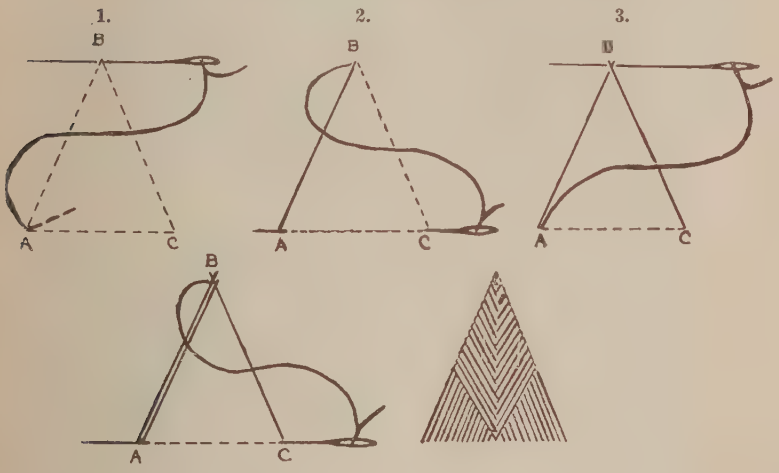


Fig. 6.—Steps in making arrowhead finish.

Call the three points A, B, and C, (as in illustration) and proceed as follows: Bring the needle up at A (Fig. 6-1) and take a small stitch at point B, from right to left. Put the needle in at C, and bring it up at A, just to the right of the first thread at A (Fig. 6-2). Take another small stitch at the top of the triangle just below B, a little longer than the first one, following the line along each side (Fig. 6-3). Put the needle in at C again, just inside (to the left) of the first stitch (Fig. 6-4) and bring it up to the right of A, inside the stitches already made, along the base of the triangle. Continue until the triangle is filled (Fig. 6-5).

(e) *Bar Tacks*

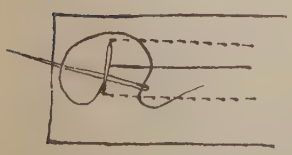


Fig. 7.—Bar tacks.

Bar tacks are sometimes used on bound pockets on tailored wool dresses. Take several stitches at each end of the pocket, through the entire thickness. Cover with over and over stitches (Fig. 7).

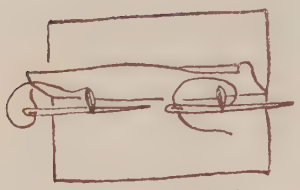


Fig. 8.—French tacks.

(f) *French Tacks*

Too firm fastenings of belts, folds, or other trimmings will take away from the attractiveness of the dress. They may be held in place securely, but lightly, by using French tacks. Catch the two materials together with a few strands of thread and blanket stitch over them (Fig. 8).

(g) *Loops for Buttons*

Thread loops can be made for fastening buttons, instead of buttonholes. On woolen materials, wool yarn can be used very effectively. Measure the size of the button, then catch several strands of thread on the edge of the fabric, making a loop that the button can pass through. Buttonhole over these threads. These may be used for front openings or on sleeves.

On silk, wool, or rayon fabrics the loops may be made of the material itself in the following way:

1. Cut a bias strip about one inch wide.
2. Crease down the center, wrong side out.

Fig. 9.—Material stitched for loops.

3. Stitch by machine near the folded edge of material, stretching it as it is stitched to prevent the threads breaking as it is pulled through (Fig. 9). By stitching near the folded edge, the remainder of the material folds in and gives the effect of a cord without using cording materials.

4. The cording may be turned through with a bobby-pin or small safety pin.

7. *Hem*

This is the last finish to be put in a dress. The dress should be fastened as it will be worn, and the belt adjusted in place

before the hem line is marked. The person being fitted stands on a table, and the fitter measures up from the table the correct number of inches for the length of the dress, using a yardstick. The line is marked with a line of pins around the skirt parallel to the floor. The dress is taken off, and the hem allowance turned to the wrong side on the line that has been marked, keeping a smooth, even line. Baste near this folded edge to hold the hem in place while it is being finished at the top. Trim the hem allowance off so that it is the same width all the way around.

If there is fullness at the top of the hem, you may take care of it by means of small darts at right angles to the edge of the hem. They should be placed where the fullness naturally falls, and pinned or basted in place.

In loosely woven woolen materials, the fullness in the top of the hem may be shrunk out if there is not too much of it. Stitch near the raw edge of the hem (through the hem only) with a long machine stitch. Draw the lower thread until the hem lies flat (Fig. 10). Dampen the hem by sponging, cover with a dry cloth, and steam. Press from the bottom of hem to the top.

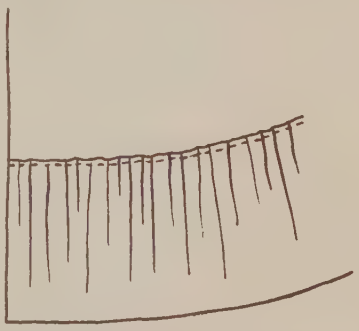


Fig. 10.—Fullness at hem edge drawn up ready for shrinking.

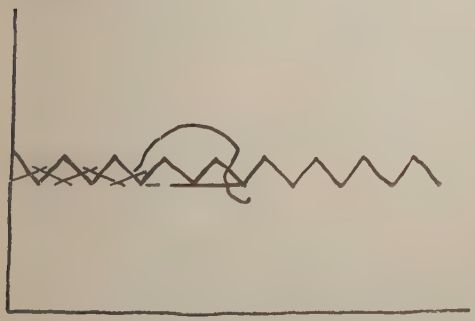


Fig. 11.—Hem edge notched and catch-stitched.

Most woolen fabrics are too heavy to finish by turning the edge of the hem under.

A hem in flannel or any material that is not inclined to fray, may be pinked (notched) and catch-stitched down to the dress (Fig. 11).

For loosely woven materials which fray, it is a good plan to

face the raw edge of the hem with bias tape or seam binding (Fig. 12).

Baste and stitch the facing flat on the hem, extending it a little beyond the edge. Take care that the facing material is not held too tightly.

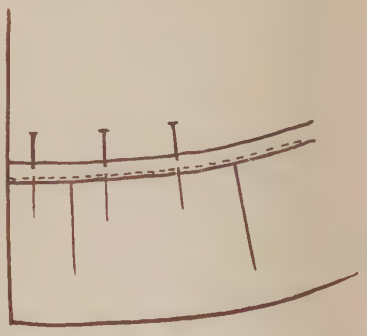


Fig. 12.—Hem edge finished with bias facing.

If there is any fullness it should be taken up in darts before the facing is put on. Pin and baste the hem in place. Use hand hemming stitches to hold the hem in place so that the hem line will be inconspicuous. Hand hemming is easily taken out if you wish to lengthen or shorten the dress.

8. *Remodeling*

Careful examination should be given a garment which you consider remodeling for yourself. It is good experience to try to make a dress out of some discarded garment, but do not do it unless you can make one you will enjoy wearing, for there isn't anything more depressing than wearing something in which you feel uncomfortable.

(a) *Material and Design*

Carefully look over your material. Is it good enough to pay you for the time you will need to spend in making it over? Is there enough to make a dress without combining it with new material? Is it worth using some new material with? You should ask yourself these questions before starting.

You do not want the garment to look made-over or pieced. If new material has to be used with the old, look through pattern books for designs showing combinations of materials. Many times figured designs are combined with plain materials to make interesting dresses. Sometimes a skirt might be made from the old garment and new material used for a jacket. It is advisable to buy inexpensive material to combine with the old for it may wear longer than the old, and make the old look shabby.

(b) *Preparing the Material*

The success of your work in making over clothes depends a great deal on the care you take in getting the material ready to work on. It should be cleaned, and ripped if necessary. If it is faded, it may be dyed. Some directions are given here to help you in preparing your material.

Ripping. The garment should be ripped before it is cleaned for the laundering will help to remove marks left by lines of stitching or by trimming. You should decide how the garment is to be made, however, before doing any ripping. If you don't need to use all of the pieces, it would be a waste to rip them. If you are making a smaller garment from a larger one, perhaps you can cut along the seam lines instead of ripping them, and thus save time. Rip the garment apart by spreading the seam and cutting the threads with a sharp knife, safety razor blade, or scissors.

Cleaning. Many woolen materials can be laundered, if you take proper care. When washing woolens, avoid the things which cause wool to shrink, which are very hot water, rubbing and twisting, strong soap. The following directions will give good results:

1. Brush all loose dirt and dust from the material first.
2. Use lukewarm water and a mild soap, either in soap flakes or a soap solution made by melting soap in warm water.
3. Use enough soap to give a good suds.
4. Put the material in the suds, and wash by squeezing or sousing through the water, but do not rub and twist it.
5. Rinse in lukewarm water.
6. Squeeze the water out carefully, or put through the wringer with a light pressure.
7. Hang the material up to dry at a moderate temperature.

8. Press it on the wrong side with a moderately warm iron.

Dyeing. If you want to change the color of a material before you make it over, there are many dyes which can be used successfully by following exactly the directions which come with the package. Remember that the color you will get by dyeing depends on the color of the material before it is dyed. It is always safe to dye a darker shade of the same color, as dyeing a light blue a navy, or a tan a darker brown, but you can't change a dark tone to a light one, unless you first remove the color by using a white dye or bleach.

The following directions will help you to get a fast color that is not uneven or streaked:

1. Choose the dye according to your material. Notice whether it is intended for cotton and linen or for silk and wool. Silk and wool dyes will not work well on cotton.
2. Weigh the material and clean it. There should be no spots or stains, and it should be laundered if necessary.
3. Dissolve the amount of dye needed (see directions with package) in hot water, about two cups of water to each cake of dye.
4. Strain through a piece of cheese cloth into the dye-bath, which is a pan containing enough hot water to completely cover the material. If the material is too crowded in the dye-bath it probably will be streaked.
5. Stir the dye-bath thoroughly and bring it to a boil.
6. Have the material thoroughly wet before it is put into the dye.
7. Put all of the material in at once, and let it boil gently for ten minutes, stirring it continually with two wooden sticks, opening the folds and turning the material over and under so the dye will reach all parts evenly.

8. Lift the material from the dye while you add salt or vinegar according to directions with package. This is to help make the dye fast. If salt is used, one-half cup to one pound of material is the right amount. Stir well.

9. Put the material back, and boil the dye again for twenty minutes, stirring continuously and keeping the material under the surface of the water.

10. Remove from the fire and rinse several times until the water is clear. Begin with hot water, and gradually reduce the heat so that cool water is used for the last rinsing.

11. Squeeze the water out, but do not wring the material.

12. Hang the material in the shade to dry. The folds should not overlap.

13. Press the cloth while it is still damp.

(c) *Making the Dress*

A remodeled garment should be made just as carefully as one of new material.

Place the pattern on the cloth so that your material is used to the best possible advantage.

Follow the directions given above for seams, hems, and other finishes.

II. Informal Party Dress

The informal party dress is for school parties, dances, church parties, etc.

1. *Design and Color*

The style for the party dress varies in different communities. Usually the party dress is long and it may be sleeveless or have short sleeves. Styles vary with the girls, also. For instance, the dignified, serious girl wears tailored rather than fluttering lines, subdued colors, etc. The small, dainty girl chooses softened colors and small, rather than large designs. Choose a style and color becoming to you. The party dress can be more colorful than the afternoon dress.

2. *Materials*

Some girls make the mistake of choosing materials intended for more mature people. Rayon taffeta, novelty cotton fabrics, sheer silk crepe, net, etc., are very suitable for party dresses, as they lend themselves well to evening styles, and are girlish. These materials are lovely in themselves and it is not necessary to use many trimmings. A clip or flowers to be worn at the neck, or a string of beads, many times would be sufficient.

3. *Making the Dress*

The same methods should be used in cutting the dress as were suggested previously. Study your pattern carefully and follow instructions for cutting and putting the dress together as suggested on the guide sheet.

(a) *Seams*

If sheer materials are used, French seams are advisable. For rayon taffeta use plain seams. The edges of the seams can be turned under and stitched on themselves to prevent fraying. Plain seams should be used on net. Make a second stitching near the raw edges, then trim the edges off close to the stitching. Seams made in this manner show much less than French seams.

(b) *Pressing*

Extreme care should be taken in pressing a rayon dress. Some rayons melt under a hot iron, so start pressing with a warm iron and do not let it get very hot.

III. Underwear

Two articles of underwear, suitable for wear with the dress, are to be made. It is best to make a slip and shorts.

Underwear should be simple, durable, dainty, attractive, well made, well designed, inconspicuous, well fitted, and clean.

Underwear to be worn with the woolen dress should be tailored and well fitted. That to be worn with a party dress can be more dressy. Sometimes the slip to be worn under net or sheer materials is of a harmonizing color.

Girdles and bandeaus may be bought if you need them. In buying a girdle keep the following points in mind:

1. Have it well fitted so that it gives support through the back.
2. The girdle should hold in the abdomen.
3. It should be long enough to come down well over the hips so that clothing can fit smoothly.
4. Do not have it so snug that it is uncomfortable.

Materials

Materials for underwear for both types of dresses should be smooth fabrics. Rayons, pongee, and silk crepe are suitable. Mercerized cottons may also be used.

You should shrink the material before using it, so that you can make it fit correctly without having to allow for possible shrinkage.

Follow the same rules for placing the patterns and cutting.

Fell seams or narrow French seams may be used, depending upon your design and material.

IV. Accessories

In order to complete your costume, you are to select accessories appropriate for wear with the dress you have made.

Accessories for the woolen dress should include hat, shoes, hose, gloves, bag, and possibly a scarf or colored handkerchief. Accessories for the party dress would be hose, shoes, and possibly handkerchief, bag, or some jewelry.

Simple accessories are more likely to be in good taste. Think of your costume as a whole, and choose accessories that harmonize with the dress in color, design, and texture.

It is better to leave off jewelry entirely unless you are sure it is in keeping with your costume and really improves your appearance.

Low-heeled oxfords or ties should be worn with a tailored woolen dress. High-heeled pumps or strap slippers are suitable with the party dress. The color of the stockings should blend in with that of the rest of the clothing.

A simple felt hat or beret would be a good choice for the wool costume.

Gloves and bag, for use with the woolen dress, should be plain, for accessories must blend into the costume rather than attract attention to themselves.

Problem III

Darn on Woolen Garment

I. Materials

For this lesson, each girl should bring a woolen dress, skirt, or coat which has a small hole, tear, or worn place in it; thread to match the garment; material for patching if necessary; and fine needle (an embroidery needle is best).

II. General Directions

You have learned how to darn your stockings, and you use the same stitch and method here, taking care to do your work so well that it will show scarcely at all. You can do this if you will follow these suggestions:

1. Use a thread of the same color as the material. Ravel out a thread from the edge of the cloth if you can, or separate out a silk thread into its three strands. This fine silk will sink into the cloth well.
2. Take very small stitches.
3. Keep the darning stitches going in the same direction as the threads of the cloth.
4. When you have finished the darning, place a damp cloth over it, and steam it by placing a warm iron lightly on the cloth.

Fig. 13.—Darning tears on wool materials.

III. Mending a Tear

The illustration (Fig. 13) shows first a *straight tear,* in which the darning is done by weaving the threads back and forth at right angles to the tear. Notice that these lines of stitches are not all the same length. An irregular line is smoother and shows less. The second illustration in Figure 13 shows a *diagonal tear.* Here the darning does not follow the line of the tear, but the threads of the cloth, first going along the lengthwise threads, then the crosswise threads. The *three-cornered tear,* shown in the third illustration, is darned by weaving the stitches up each side as for a straight tear, overlapping at the corner. Begin at the corner, in order to hold the points in place.

IV. Darning Down a Patch

If a hole is worn through the woolen cloth, you will need to darn it down to a patch made of the same material as the dress.

Cut a piece of the material large enough to extend about three-fourths of an inch each way beyond the hole and any worn places there may be around it.

Trim the ragged edges of the hole, and pin the patch in place on the wrong side of the material. This patch should be so placed that any design or pattern it may have will match that of the garment. If there is no pattern, match the lengthwise threads by placing them parallel with each other.

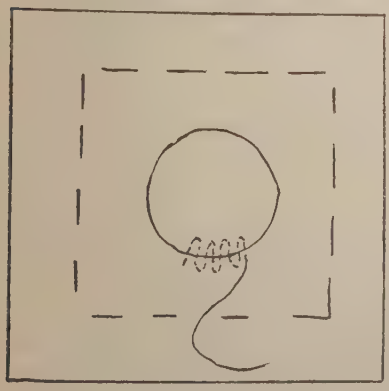


Fig. 14.—Darning down a patch.

Do not turn in the edges of the patch. Can you tell the reason for this? Baste it in place, the stitches about half way between the edge of the patch and the hole. Darn the raw edges of the patch down with small running stitches, using the precaution suggested in (II) to make it inconspicuous (Fig. 14). On the wrong side the raw edges of the patch may be catch-stitched in place. The stitches should not be taken through the material.

because they should not show on the right side.

When a garment has a worn place, it may be strengthened and prevented from wearing through by darning it down to a piece of material of the same color.

After finishing any mending on woolen material, steam and press the mended place. This makes the stitches less conspicuous and greatly improves the appearance.

Problem IV

Making a Child's Garment

Making clothes for your younger sisters or brothers as well as for yourself gives you a variety of experience and a chance to assist your mother with some of the family sewing. If there are no younger children in the family for whom you can sew, perhaps one of your neighbors will be glad to furnish the material for a garment for her child, or you may want to make the garment as a gift.

You will find this an interesting problem, for you can make very attractive children's clothes with little time and expense.

You are to make a dress or suit for a child two to six years of age.

1. *Materials*

Certain qualities should be looked for in materials for children's clothing. Children's garments have to stand hard wear and material should be chosen carefully with this in mind. Firm, even weaves are essential. Materials with a soft, smooth texture are preferred because they do not wrinkle as easily and are less apt to irritate a child's sensitive skin.

Hold the material up to the light to see if there are thick or thin places. If there are thin places the material will not wear well.

Hold the material between both thumbs and forefingers, with thumbs close together, and press downward. In a poor piece of material the threads will spread apart easily.

Choose a color which will be attractive and suitable to the child's age, size, and personality. Gay colors are a protection to children, as they can be more easily seen by a motorist than can somber colors. Prints of several colors are very suitable, but one should choose those in which the design is small.

Always ask for a fabric which is fast color to washing and sunlight. Wash a sample of the material to see if it fades. Expose a sample to sunlight to find out if the color is fast to sunlight. If the sample fades you should choose another color.

All materials for children's garments should be shrunk to insure the same fit after washing as before.

To shrink the cloth, leave it folded, and place it in a pan of warm water. Leave it until the water is cold, then press the water out carefully, but do not wring or twist the cloth, for by so doing you will put in wrinkles which are hard to iron out. Hang the cloth smoothly over a line to dry, and iron it while it is still slightly damp.

Materials for the garment might be print, percale, lawn, or broadcloth.

II. Design

The pattern you choose should be simple in design, because elaborate clothes are not at all appropriate for children.

Children's garments need to be roomy so as not to interfere with the comfort of the child. The following features are good in little girls' dresses:

(a) Fullness through the chest and back. This may be in pleats, gathers, or shirring, depending upon the material used.

(b) Loose-fitting, collarless neck line.

(c) Good-sized armholes.

(d) Raglan sleeves, or other styles with fullness.

(e) Opening at the front neck line so the child can get the dress on and off easily.

(f) Styles which do not have tight bands or tight elastics.

III. Trimming

The tendency is to over-decorate children's clothing. Little or no trimming is desirable. If trimming seems necessary, choose that which really seems to add something to the dress, and one which is simple, flat and easy to iron.

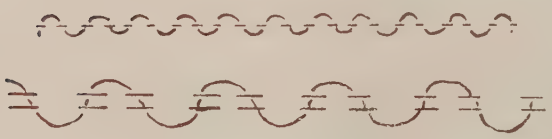
Bias binding may be had in many attractive colors and is a practical finish for children's clothing because it wears and launders well. It may be bought ready-made or cut from the material according to directions given in the *First Year Clothing Bulletin.*

A plain color is often used with a printed material for collars, cuffs, pockets, or bound buttonholes. Both materials should be fast color, and they should harmonize.

Darning stitches.

Rows of seed stitch.

Catch stitch and French knots.



Running stitches with threads interwoven.

Darning stitch and French knots.

Darning stitch and cross stitch.
Fig. 15-A.—Simple embroidery designs.

Simple embroidery stitches and designs are suitable for children's clothing. Directions for some are illustrated in Figure 15.

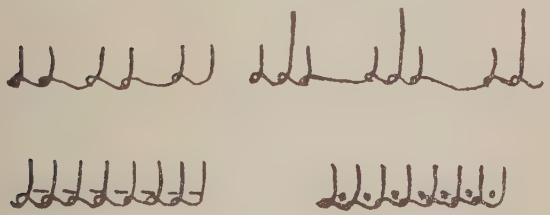
In using embroidery as a trimming, you should be sure that the design and colors are suitable for the material and style of the dress.

Embroidery is used most successfully for decorating some line of the dress, as the edges of collars and cuffs, the pockets, or the top of the hem line.

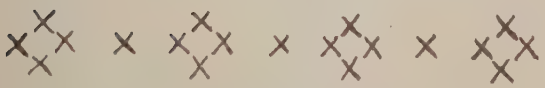
Appliqued bunnies or embroidered nursery-rhyme scenes are not good designs.

Diagonal darning and French knots.

Zig-zag and French knots.



Variations of blanket stitch.



Cross stitch design.

Scalloped edge.

Fig. 15-B.—Simple embroidery designs.

IV. Construction

(a) *Cutting*

The rules for cutting out children's clothing are the same as for other garments. Remember to straighten the end of the material by the thread, if it has not been torn. Your pattern will give directions for placing the pattern on the material to the best advantage.

Plan the placing of all parts of the pattern before you do any cutting.

The pieces of your pattern will have marks to tell you which part of the pattern should be on the straight thread. Garments cut on the correct grain will look better and fit better.

(b) *Fitting*

If fitting is necessary, baste the garment together and try it on the child.

(c) *Finishes*

Some finishes are put in more easily while the garment is flat, before the seams are sewed up. For instance, a bound-buttonhole placket for a front neck opening should be put in before stitching seams. The following directions can be used:

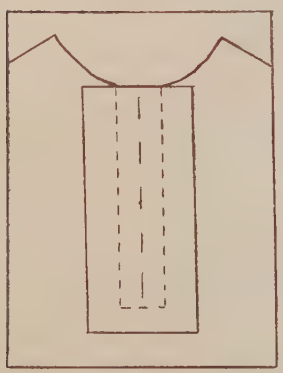


Fig. 16.—Stitching bound buttonhole placket.

1. Cut a piece of the same material or contrasting material two and one-fourth inches wide and one inch longer than you wish the opening to be.

2. Crease the piece down the center lengthwise. Place the crease on the placket line, right sides together, and baste along the center line.

3. Baste a line on either side of the center line, about three-sixteenths inch from the center, and straight across the bottom.

4. Stitch on the line of basting, keeping even lines, and turning square corners (Fig. 16).

5. Cut along the center line to within one-half inch of the end of the stitching; then cut diagonally into each corner (Fig. 17).

6. Turn binding through to wrong side.

7. Crease on line of stitching at the end of the slash, keeping square corners. Fold binding pieces carefully over raw edges, with edges of binding meeting in the center.

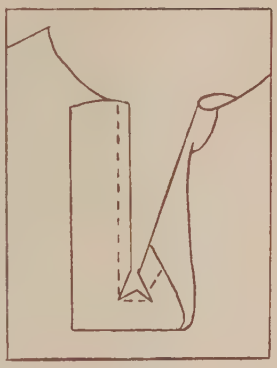


Fig. 17.—Cutting.

8. Baste and press well.

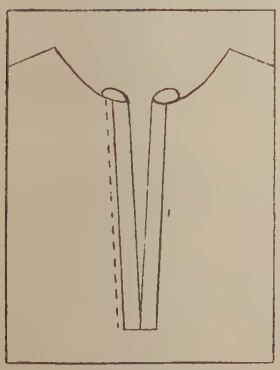


Fig. 18.—Stitching lengthwise.

9. Stitch in groove on the right side of the garment, close to the binding on each side (Fig. 18).

10. Turn waist back across the end of the placket and stitch the three-cornered piece formed there to the binding piece. Stitch on the first stitching from A to B twice. This stitching will not show on the right side (Fig. 19).

11. Overcast raw edges.

12. On thin materials, edges may be turned under and hemmed to the first line of stitching.

13. A piece of material may be attached to the wrong side of the placket on which to sew snaps, if necessary (Fig. 20).

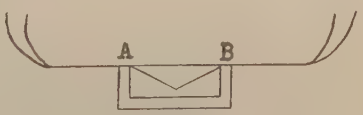


Fig. 19.—Stitching crosswise.

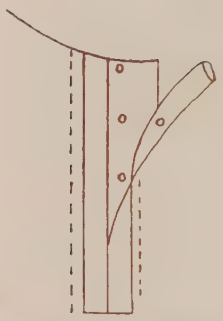


Fig. 20.—Placket with snaps.

(c) *Seams*

Plain seams may be used except on sheer materials, where French seams are preferable. Plain seams are easy to make and give a nicer finish on the right side.

These seams are pressed flat, and the edges notched, overcast, or each edge turned back against itself and stitched flat.

For bloomers or trousers, fell seams should be used.

(d) *Hems*

Hems may be put in by machine, except on nicer garments; but if a garment may need to be let down later, the hem should be put in by hand. Allowance for letting down may be made by a larger hem or tucks.

(e) *Fasteners*

Buttons should be rather large, and buttonholes firm. The material may need to be re-enforced where fasteners are to be placed.

Both bound and worked buttonholes are used.

Use a strong thread in sewing on buttons, and leave a long shank. Sew over a pin on top of the button.

Zippers are suitable fasteners. Directions for putting them in can be found in the *Third Clothing Bulletin.*

Problem V

Score Cards to Be Used in Judging Clothing

(Score cards from U. S. Department of Agriculture Misc. Circ. No. 90)

Style Revue

This score card is used for "style shows" and other contests in which the contestants wear the costumes they have made or selected.

		Points
I. General Appearance		35
General design and color combination	5	
Individuality and style	5	
Posture and carriage (if worn by contestant)	10	
Personal neatness	5	
Fit of garments	5	
Effect of underwear	5	
II. Suitability of Costume to Individual		20
Artistic aspects	10	
Becomingness of color		
Suitability of design		
Health aspect	10	
Comfort		
Protection		
III. Suitability to Purpose		15
Occasion	10	
Time of year	5	
IV. Economic Factors		20
Durability of materials and design	5	
Value in relation to cost	5	
Judgment shown in distribution of cost among various articles	5	
Cost of upkeep	5	
V. Ethics of the Costume		10
Modesty	5	
Social influence	5	
Total score		100

School, House, or Street Dresses

I. Material Used, Including Trimmings		30
Suitability to design and purpose of dress	15	
Durability of materials	10	
Laundering and cleaning qualities	5	
II. Design and Color		20
Suitability to occasion	10	
Individuality	5	
Beauty of line and color	5	
III. Workmanship		30
Choice and neatness of seams, hems, finishes, etc.	15	
Perfection of stitching (hand or machine)	15	

		Points
IV. General Appearance		10
Cleanliness	5	
Pressing	5	
V. Relation of Garment Value to Cost in Time and Money		10
Total score		100

Remade Garments

I. General Success of Project		30
Ingenuity shown in the problem	10	
Economical use of material	10	
Suitability of result to purpose for which intended	5	
Durability of result	5	
II. Design and Color		30
Beauty of design	10	
Color combinations	10	
Texture combinations	5	
Textile design combinations	5	
III. Workmanship		30
Choice and neatness of seams, hems, finishes, etc.	15	
Perfection of stitching (hand or machine)	15	
IV. Relation of Value to Cost in Time and Money		10
Total score		100

Undergarments

I. Materials Used, Including Trimmings		30
Hygienic aspects	10	
Durability of materials	10	
Laundering qualities	10	
II. Workmanship		30
Choice and neatness of seams, hems, finishes, etc.	15	
Perfection of stitching (hand or machine)	15	
III. Design		20
Suitability	10	
Protection and modesty Comfort		
Beauty in line and color	5	
Originality	5	
IV. General Appearance		10
Cleanliness	5	
Pressing	5	
V. Relation of Garment Value to Cost in Time and Money		10
Total score		100

Darn		Points
I. Inconspicuousness of Darn		60
Choice of thread or yarn used	20	
Size and position of stitches	20	
General neatness of work	20	
II. Durability of Result		30
III. General Appearance of Exhibit		10
Cleanliness	5	
Pressing	5	
Total score		100

Children's Outer Garments (Except Coats)		
I. Materials Used, Including Trimmings		20
Suitability to design and purpose of garment	10	
Durability of materials	5	
Laundering and cleaning qualities	5	
II. Design and Color		40
Suitability to child	20	
Comfort		
Protection		
Ease of putting on and removing		
Beauty of line and color	10	
Simplicity	5	
Suitability to occasion	5	
III. Workmanship		20
Choice and neatness of seams, hems, finishes, etc.	10	
Perfection of stitching (hand or machine)	10	
IV. General Appearance		10
Cleanliness	5	
Pressing	5	
V. Relation of Garment Value to Cost in Time and Money		10
Total score		100

Problem VI

Suggested Topics for Demonstrations

I. Care of Wool Clothing

This would include the airing, brushing, removal of spots, pressing, storing, and laundering of woolen garments.

II. Sleeve Design

Working from a plain, full-length sleeve pattern, show how to cut various styles such as a raglan sleeve, sleeve with fullness at the top, etc.

Idaho Club Pledge

I pledge my head to clear thinking,
My heart to greater loyalty,
My hands to larger service,
And my health to better living
For my club, my community and my country.